

DESIGNS FOR HOUSE AND STREET

By MAY MANTON

LATEST FASHION NOTES

from the FASHION CENTRES

ALL sorts of interesting things are being developed by the designers and in spite of the claims of the holiday season at its height, we are all apt to take time to think out and to consider the changes that are likely to come with the opening of the fall season. This year, there is perhaps an especial interest for the reason that conditions are unusual, and women who are leaders in matters of dress are making something like a concerted effort to draw attention to the possibilities of American designs and American manufactures. At Newport recently we held a most interesting fête, displaying the new fashions in a novel and interesting way. A great deal of attention is being given to the exploitation of the home output of cloths and silks and of various fabrics and incidentally, we are learning many lessons. We have been far too prone to demand the foreign label. If we learn that the foolishness of buying by the name instead of by quality, has ceased and is reacting to add materially to the cost of dress, we will have only ourselves to thank for the condition. At the moment, there is under way a discussion and a probable law suit brought about by the fact that a material much exploited and much admired which was made in this country, was sent over to France to be returned with the French label before it was offered to the American woman. Its success was assured and now it is claimed as a French output, whereas those who understood the subject are aware that the inception came from this country and that the first output was made within our own shores. If the war teaches us what we can do and what we have at home and also induces us to respect our own output and to display that locally for home products which is to be found in all other countries, it will have done us an appreciable good.

That the picturesque element is to continue for indoor dress, is a foregone conclusion. Designers are drawing from various periods, and not infrequently they are combining one period with another, but always that certain picturesqueness is to be found. There is considerable talk of searching the Henri de Navarre period for suggestions and it is quite probable that certain features will appear—the smooth-fitting, pointed bodices are already with us. Many of the newest output show ruffles at the lower edges or over the hips, suggesting richness at that point; fancy sleeves too are

creeping in, but it is doubtful if we will for a moment accept the characteristic neck ruche and various other features that were prominent at that time. What is far more likely is the taking of good things from here and there and the bringing about of new effects by their combinations.

A very fascinating bridal costume shown at the fête referred to above, is suggestive of the happiest period in the unfortunate Marie Antoinette's career. There is a pointed bodice with a draped fichu over the shoulders and finishing the neck. The pretty full skirt is open at the front to reveal a petticoat richly embroidered and the train is long enough to rest upon the floor all the way around, while the hair is a full flame over the hips. The trousseau's costume is in every way suggestive of the French fashions with their association of simplicity. To be sure, it is made of rich colored tulle over white satin and is trimmed with black embroidery, but the characteristic lines and the rich draped bodice are there.

Again, the entrance of Italy into the arena of war has brought about a revival of the peasant costumes and there are a great many evidences to be found in the suspended-like shoulder straps, the wide-lapel collars and the simple, straight, gathered skirts and in various features of the sort which surely will appear, however modified they may be.

Embroidery with silk and fine brocade with beads appears frequently enough to make both worthy of mention. Undoubtedly such trimmings will be largely used. Metal trims are being utilized, weighing in materials and we are, altogether, entering upon a season of genuine interest. An exceedingly handsome costume that has just been completed and which gives evidence of some of the prevailing tendencies is of white serge in princess order with inset yokes that mean a wide flaring skirt, while the bodice portion is smooth-fitting. It is richly embroidered on the front with a combination of tiny a trache brand and silk in soldiers' blue and just that use of colored embroidery on white is expected to make a conspicuous feature of the autumn fashions. The princess models are already with us and are exceedingly attractive for the woman of good figure. The use of white serge referred to above, is finished with a standing collar of white organdie that is turned over in points at the front and this collar shows a little band of silk or blue as finish.

It will be remembered per aps that a few weeks ago, mention was made of white neck-wear with colored bands and this now grows accentuates the tendency commented on at that time.

Really marvellous effects are obtained by combinations of materials, and among other tendencies are to be noted, is the one of the broadening hip-line. An interesting costume sent over from Paris and which is supposed to exemplify some of the tendencies expected for the autumn output, combines a skirt of black and white tulle and silk, with a plain bodice of black tulle.

The skirt is full, round, and flared to a yoke that extends to just below the hips and at the joining is arranged a cord lined in a rick of the silk which comes the full skirt to stand away from the bodice and to accentuate the breadth. At the lower edge of the skirt are three tiny little ruffles of the silk. The bodice is quite plain, except for a little tulle at the under-arm seams and is finished straight at the waist line, with a little full below the neck silk that extends over the skirt. The sleeves are long and plain, sewed to the bodice at the drooping shoulder line and the armhole seams narrow flaps appear again. There are gathered flaring cuffs and there is a turned-over collar with deep points of silver mesh net which is exceedingly handsome and exceedingly effective. The bodice with its slight fullness at the mid-torso seams, is especially noteworthy, since we see a great many evidences of that feature in the incoming styles. We all know that elaborate skirts always mean comparatively plain bodices, but the woman accustomed to modern ways is not ready for the plain, lined one and this model with its slight fullness under the arms has come as a compromise. In the collar and cuffs, there are hints of the Navarre period referred to above, but the costume is quite individual and well adapted in bits, so to speak.

DESCRIPTION OF PATTERNS.

8741 Coat with Plaid, 34 to 42 bust.
8593 Flared Skirt with Yoke, 24 to 32 waist.
8545 Plain Blouse or Gumps, 34 to 44 bust.
8743 Princess Gown, 34 to 46 bust.
8571 A Two Piece E. Dress Skirt, 24 to 34 waist.
8583 Yoke Waist with Box Plank, 34 to 40 bust.
8625 Two Piece Gathered Skirt, 24 to 32 waist.
8575 Gown with Circular Flounce, 34 to 42 bust.



THE new materials are both handsome and interesting for many influences have been at work. Owing, no doubt, to the prominence of Scotland in the great world drama, plaids are many and exceptionally beautiful, for we not alone have those suggested by various clans, but also variations and some new combinations that are a delight to the eye, for they combine rich colors without glaring effect. Velvets are to be extensively used, both as trimming and for entire gowns, and velvet always makes a good effect.

A NEW FROCK AND HOW TO MAKE IT---By MAY MANTON

EARLY autumn is always a time of exceptional interest in the matter of school frocks. This year the real novelty is found in the ensemble dresses, as they are called, or those that are made with skirts and blouses that are joined in one way or another to make complete

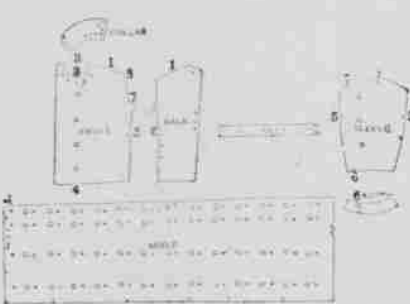
the collar on the bias fold and the line of large perforations in the cuffs on the bias in place of the straight, but, in these days a great many materials are woven or stamped to give the effect of bias plaid while they are in reality straight and of course such material greatly simplifies the labor. The process of making will always be the same. Again the dress can be made of one material throughout and if a serge or caladine were to be used, it would be well to treat it in that way, although there are always possibilities and advantages in combinations. They give good color effects and they serve the very real end of helping materially when requiring is under consideration.

One of the diagrams shows the dress laid out on material 44 inches wide, skirt, blouse and collar all together. If you have decided to make it as shown in the picture of two materials, it will be necessary only to lay the skirt, collar and cuffs on the plaid but to follow the same general plan, for the one diagram serves perfectly for both needs. The second diagram shows all the pieces numbered as they are to be put together, that is to say, when you are making the dress, you will remember that one goes to one

neck, the ends meet at the front for the round neck, they are parted a little, otherwise there is no difference.

Before laying the pattern on the material, measure it on the child for whom it is designed to ascertain if the skirt is the correct length. Children vary greatly in height and this is always important. When you have ascertained the correct length you will discover whether the skirt is long enough to allow for a hem or not. If it is not, you can either allow a little for a hem at the lower edge, or, can cut the length of the pattern and underface. If it is longer than the child requires, you can measure the exact width and turn just that width up for the hem. Lay the pattern out on the material, pin carefully into place, taking care that in each case, the straight of the goods is followed faithfully as directed on the envelope and as shown on the diagram. Trace all around the outside edge of the pattern to obtain the sewing line. Mark the perforations and notches, then cut far beyond the outline of the pattern as is necessary for a good seam for your material. For the linen, three-eighths of an inch will be quite sufficient, but for sponge, which yields a little more readily, a half or even five-eighths of an inch might not be too much and it will also be necessary to determine the width of the seam by the material. After cutting, carry the various markings through to the under side with the tailors' tacks that have been described so often, or, if they seem a little difficult, pin the two thicknesses of the material together, over each marking, turn over on the under side and mark with chalk or a

facing one and one-half inches in width and as long as each arm-hole edge. Stitch one long edge of this facing to the seam of each sleeve, then turn the facing up on the under side, turn the outer edge under one-quarter of an inch and stitch as in the picture to make a finish. Join the under-arm and sleeve edges, first on the right side and then on the wrong side as directed for the shoulders. Cut the lining for the cuffs exactly the same as for the outside and make this lining of the material for the blouse or of lining material as you prefer. Join the ends of the cuffs and of the lining separately. Baste the two together, right sides meeting, stitch all along the upper edge of the marked outline of the pattern, turn neatly and carefully, then baste the two thicknesses together and stitch three-quarters of an inch within each edge. Arrange over the sleeves with the seams and the



The Pieces Numbered as They are to be Put Together.

notches exactly meeting. Then cut two bias underfacings one and one-quarter inches wide and the length of the sleeves at the wrists. Join the ends and arrange over the cuffs with the right sides together. Stitch the facing to the cuffs and the sleeves on the marked outline of the pattern, then turn the facings and the seams up on the under side and stitch or hem the edge into place.

For the front edges, cut straight underfacings of the material one and three-quarter inches wide. Lay over the right sides of the blouse and stitch the edges together, always following the marked outline of the pattern; turn neatly, baste into place and stitch again one and one-quarter inches within each edge, but take care not to extend the stitching quite to the lower edge of the blouse, for you want to stitch on the lower edge as in the illustration and to get the fitted effect. Cut the lining for the collar the same as the outside and stitch the outside edges together as directed

BOYS SUITS THAT ARE POPULAR

WITHOUT doubt, the first and most important requirement of the boy's costume is that it shall be masculine in effect. For the older boys this somewhat severe tail-

ored effect prevails, but this season there is a blouse allowed in the costumes of the younger boys that is exceptional and exceedingly interesting.



DESCRIPTION OF PATTERNS

7804 Boy's Norfolk Blouse Suit, 6 to 10 years.
8603 Boy's Suit, 4 to 8 years.
With Straight Trousers, with or without Standing Collar.
8631 Boy's Suit, 4 to 8 years.
With Straight Trousers or Knicker-Bockers with Collar or Neck-Band.
8612 Boy's Suit, 6 to 10 years.
With or without Appliqued Yoke.
8612 Boy's Suit, 4 to 8 years.

May Manton Patterns for Time Dressed may be obtained by sending 10 cents for each pattern wanted to the Fashion Department of this paper.

Fashion Dept.
Gentlemen—
I enclose... for which send me the following patterns:

Send Pattern No. Size
Send Pattern No. Size
To (Name)
Street and No.
City, State,



8759 Girl's Russian Dress, 10 to 14 years.

garments. The one shown in the illustration is among the best. It also is very simple and easy to make, consequently it seems an especially good design to discuss at this season. As it is shown here, the blouse is of white linen and the skirt and the trimming are of plaid cotton sponge and those materials are admirable for present needs, but as a matter of course, the effect could be copied in either wool or cotton materials that might suit the special need. The cotton sponge is woven to give a bias effect. If you can not obtain such material woven in this way and still want a bias plaid, it would be necessary to fold the material for the skirt on the bias and to lay the edge of the pattern on the bias in place of on the lengthwise fold and to lay the edge of



Pattern No. 8759 Laid on Material 44 Inches Wide. Materials of Other Widths will Require Different Layouts.

and two goes to two, so if there is any doubt in your mind as to which edges are to be joined, it will be necessary only to glance at the diagram to make sure. There is only one collar given, but it can be attached either to the high neck, to the round neck, for the high neck, it must be cut off a little on the perforations near the front edge, but the two collars have exactly the same shape and the sewing on is done in exactly the same way. For the high

basting thread as you may like. As a first step, in the making, pin the shoulder edges of the blouse, taking up first a very narrow seam on the right side and then turning again on the wrong side and stitching on the marked outline of the pattern. Join the sleeves to the arm-hole edges and to do this, baste them together with the notches exactly meeting and the single perforations in the sleeves at the shoulder seams. Cut a bias under-